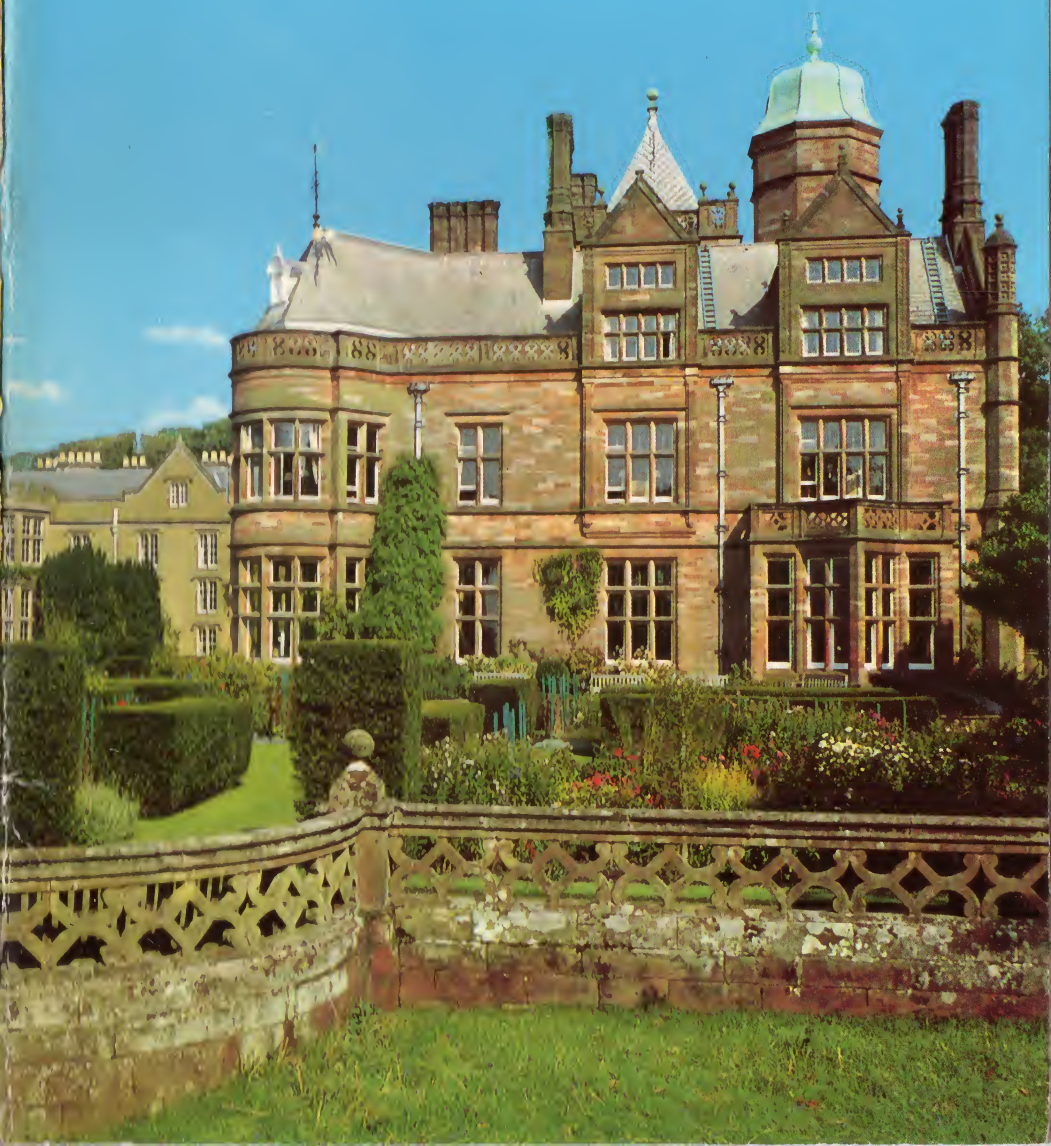
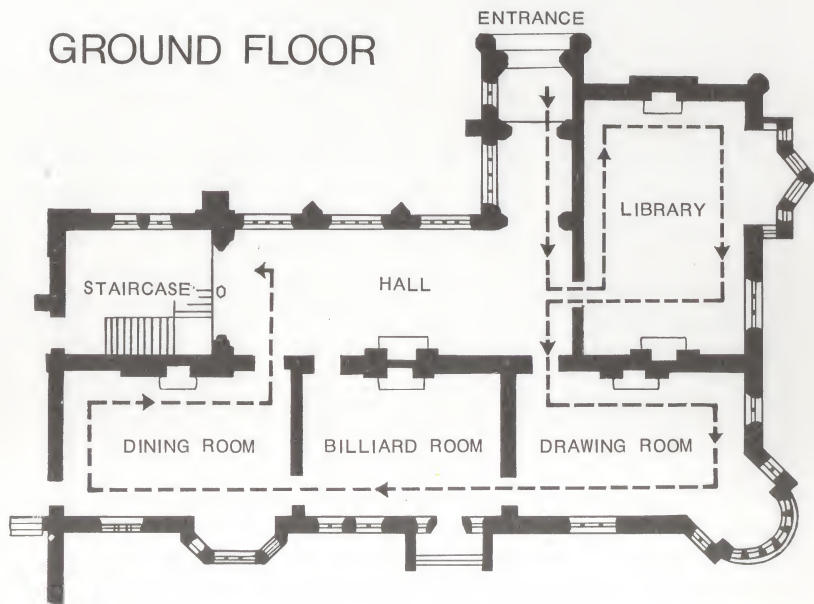


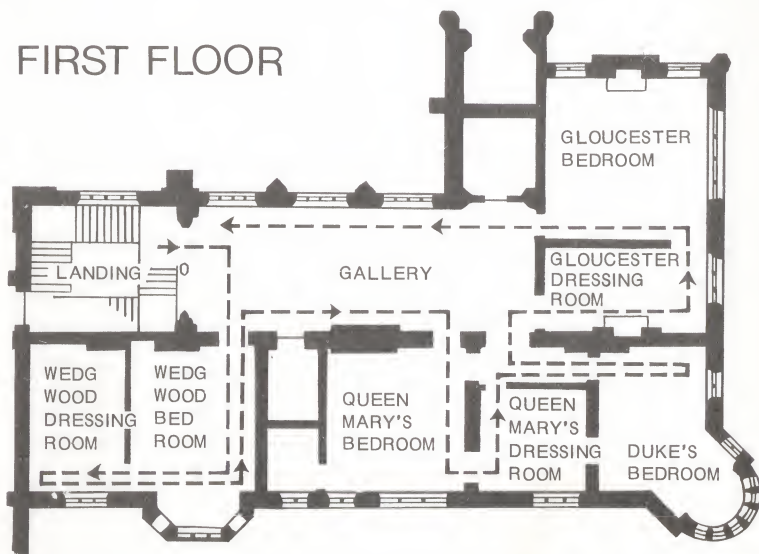
# HOLKER HALL



# GROUND FLOOR



# FIRST FLOOR



THE ARROWED, BROKEN LINE SHOWS THE GUIDE BOOK ROUTE OF THE TOUR



# HOLKER HALL

## THE LANCASHIRE HOME OF THE CAVENDISH FAMILY

**Revised by H. Josephine Thompson**

*Front Cover:— THE NEW AND OLD WINGS FROM THE PARK*

*Centre Page:— THE GALLERY*

*Back Cover:— PART OF THE HERD OF FALLOW DEER*





THE SOUTH FRONT

**BRIEF HISTORY OF THE HALL.** Holker Hall has always changed ownership by inheritance or marriage and never by sale. Three families in turn have lived here; the Prestons; the Lowthers, and finally the Cavendishes. The present owners, Mr. & Mrs. Richard Cavendish, live here all the year with their family, occupying the Old Wing of the Hall.

Holker itself is partly 17th century, partly Georgian, and partly Victorian. The land on which the Hall is built belonged originally to Cartmel Priory. The Prestons who acquired the land about 1556 had been living at Holker since the early 16th century, and it was one Richard Preston who was Prior at Cartmel at the dissolution in 1536 who continued to farm the Rectory afterwards.

The date of the first building of the first Hall is not known precisely, although an elaborate carved oak chimney-piece, if it was an original fitting, suggests that the building was not finished earlier than 1603.

The house passed out of the family when a Preston heiress inherited the property from her father in 1697. This daughter, Catherine married Sir William Lowther of Marske in Yorkshire, and so Holker remained Lowther property until 1756 when a later Sir William Lowther died childless at the age of twenty nine and bequeathed Holker to his cousin - a nephew of his mother, Lady Elizabeth (née Cavendish). This nephew, Lord George Augustus Cavendish, second son of the third Duke of Devonshire, was for some 56 years a member of Parliament and became Father



of the House of Commons, earning for himself the nickname of "Truth and Daylight". Since that date, 1756, Holker has remained Cavendish property.

It would appear from the records that each owner in turn added or made vast improvements to Holker, and Lord George added in his time a new East Wing to correspond with the additions made by the Lowthers. He was also responsible for making extensive alterations to the Grounds. Lord George was succeeded by his brother Field Marshal Lord Frederick Cavendish, he in turn by his nephew, another Lord George and a son of the fourth Duke of Devonshire. In 1831, through his mother Charlotte Boyle, he succeeded to her family title as Earl of Burlington. He too, made improvements to the Hall.

In the time of William Cavendish, who later became the seventh Duke of Devonshire, the Hall underwent even more rebuilding and the gardens were again re-designed and enlarged. New kitchen gardens, hot houses and arboretum were added and later a conservatory and fountain.

So Holker remained until a disastrous fire occurred on the night of March 9th, 1871, which in a space of a very few hours completely destroyed the entire West Wing of the Hall, along with many valuable paintings, amongst them, a large Ruysdael, the Van der Cappelle, a Canaletto, and the "Calm Sea" by Vernet, and a considerable quantity of valuable furnishings.

THE NEW WING AND TERRACE





THE MAIN HALL

The fire started in the dressing room of the seventh Duke's second son, Lord Frederick, who was at that time asleep in the adjoining room, but who escaped in night attire.

And so, on an even grander scale, Holker was rebuilt again by the seventh Duke - the architects being Paley and Austin of Lancaster and the style derived from that of the destroyed 17th century wing and thus in many ways the New Wing resembled the original, although new features were introduced, such as the projecting bow on the corner, the roof heightened and two towers typical of the late 19th century architecture, also added. Holker's New Wing is unmistakably a Victorian building, containing a wealth of magnificent hand carving and panelling, known to have been done on oak from the estate, and believed to have been carved by local craftsmen.

The estate itself occupies 17,700 acres, with 43 farms.

**TOUR OF THE HALL** The tour commences in the LIBRARY, (page 5) which contains 3,500 volumes brought from Chatsworth by the 7th Duke after the fire in 1871. Some of these are books by the scientist Henry Cavendish (1731-1810) after whom the Cavendish Laboratory at Cambridge is named. This room is the first in which will be seen the fine linen-fold oak panelling of which there are four variations in Holker. Electricity was installed in 1911 and care was taken to conceal the lighting. Switches are also hidden - behind some imitation books, each

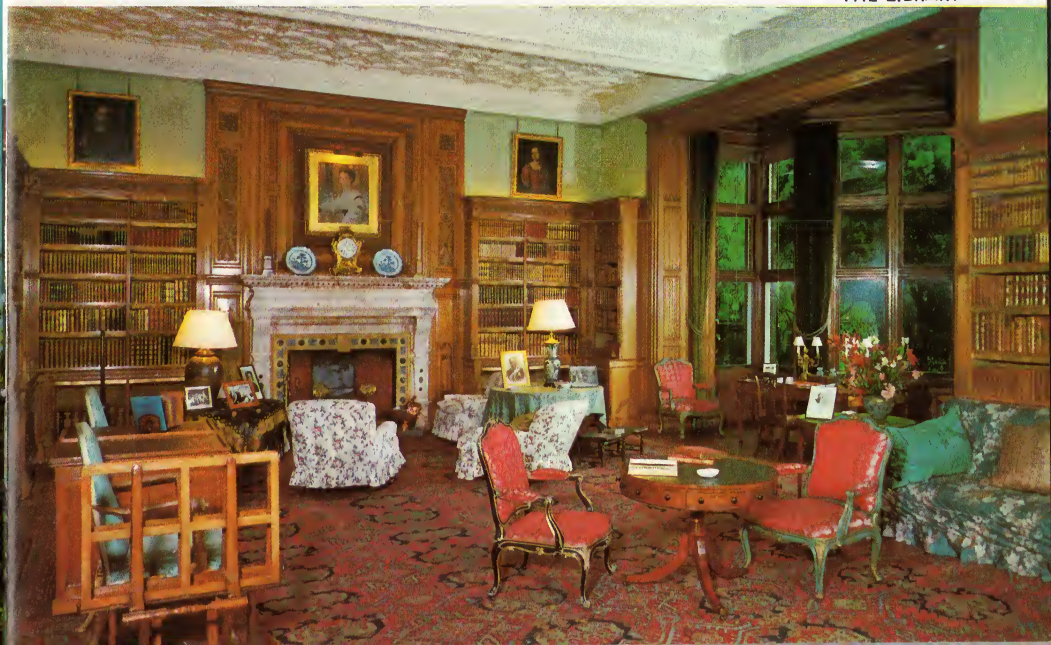


bearing a humorous title, at the side of the library doorway, and elsewhere in the Hall behind the panelling itself. The portraits over each fireplace (of Derbyshire alabaster inlaid with Italian marble) are of *Lord Frederick Cavendish* (second son of the 7th Duke of Devonshire) who was killed in Phoenix Park, Dublin, in 1882, and of his lovely wife, *Lady Frederick*, before her marriage, was Miss Lucy Lyttleton, one-time Maid-of-Honour to Queen Victoria, a niece of Gladstone, and also great-aunt to Mr. Humphrey Lyttleton, the well-known band leader.

Continuing, the portraits - to the right of Lady Frederick, *Mary Knott*, a Lady-in-Waiting to Catherine of Braganza; *Nell Gwyn*; *Duchesse De Mazarin*; mistress of Charles II; *Lord Frederick Cavendish* again; *James I*; *Charles II*; *Thomas Wriothesley*, 1st Earl of Southampton; *Lady Elizabeth Percy of Northumberland* (who married three times before the age of fifteen, and whose second husband was a Cavendish); *Lady Elizabeth Lowther* (née Cavendish), whose nephew, *Lord George Augustus Cavendish*, inherited Holker from her son, Sir William Lowther; *The 2nd Duke of Devonshire*, father of Lady Elizabeth; *Oliver Cromwell*.

Both the writing tables in the bay window and the smaller one in front of the single window are French (Louis XVI) - the table candelabra are of Regency period. On a table beside Lady Frederick's fireplace will be found photographs of the present family, and in the opposite corner, on an easel, is a fine drawing of *Lady Moyra Cavendish* (née de

THE LIBRARY







THE NEW WING FROM THE FOUNTAIN

Vere Beauclerk, daughter of the 10th Duke of St. Albans) by John Sargent, 1905, and mother of the present owner. On the table near the window a drawing of the *12th Duke of St. Albans*, by Douglas Anderson, 1961; and a photograph of *Mr. Harold Macmillan and Lady Dorothy*, (née Cavendish) daughter of Victor Cavendish, 9th Duke of Devonshire, and born at Holker. The clock here is French ormolu, about 200 years old, and like all clocks throughout the Hall is in perfect working order.

Passing through the doorway and turning left into the DRAWING ROOM (page 7) it will be seen that the walls are covered with silk. This is the original wall covering dating from 1874 and is thought to be Macclesfield silk. Here again, the lighting is concealed in the cornices.



THE DRAWING ROOM

The pictures in this room are all named (as they are throughout the Hall where possible) and include works by Ruysdael, Vernet, Muller, Gaspar Poussin, and Neefs. The large landscape dominating the west wall was painted by Douglas Anderson (1961) and shows part of the Holker estate looking across to the Leven estuary and the Furness hills beyond. Included are members of the present family, from left to right *Edward Cavendish*, *Hugh Cavendish*, *Mrs. Cavendish* and *Mr. Cavendish*, leading his grey horse, Mowgli, and Dolphin the labrador. In some cases we are still unable to identify paintings and any assistance or suggestions from our visitors are most welcome.

The fireplace is a particularly beautiful example of carving in Carrara marble and was brought into the New Wing during the rebuilding. Most of the fireplaces shown are considerably older than the wing itself for this reason. The clock here is French tortoiseshell and ivory by Bains and is dated 1740. The furniture is a harmonious blending of styles and includes loose covers of William Morris designed chintz, and settees and chairs of Hepplewhite design (c. late eighteenth century), upholstered in pale green silk. On the right, facing the fireplace, is an inlaid table of the William and Mary period. The signed photographs of King Alphonso and Queen Ena of Spain were presented to Mrs. Cavendish's father, Mr. Hugh Lloyd Thomas, who at that time (1923) was a member of the British Embassy in Madrid. Here also is a Chippendale





THE BILLIARD ROOM

fretted gallery silver table holding the book on Buckingham Palace presented by Queen Mary to Lord Richard Cavendish (father of the present owner) to commemorate her visit to Holker in 1937. This corner of the Drawing Room (page 7) also contains a relic of another Queen Mary - the ill-fated Queen of Scots. The embroidered face screen panel of Chinese symbols was worked by the Queen whilst imprisoned at Old Chatsworth. The wall cabinet contains china (mostly Meissen) and a collection of French fans, all over 200 years old.

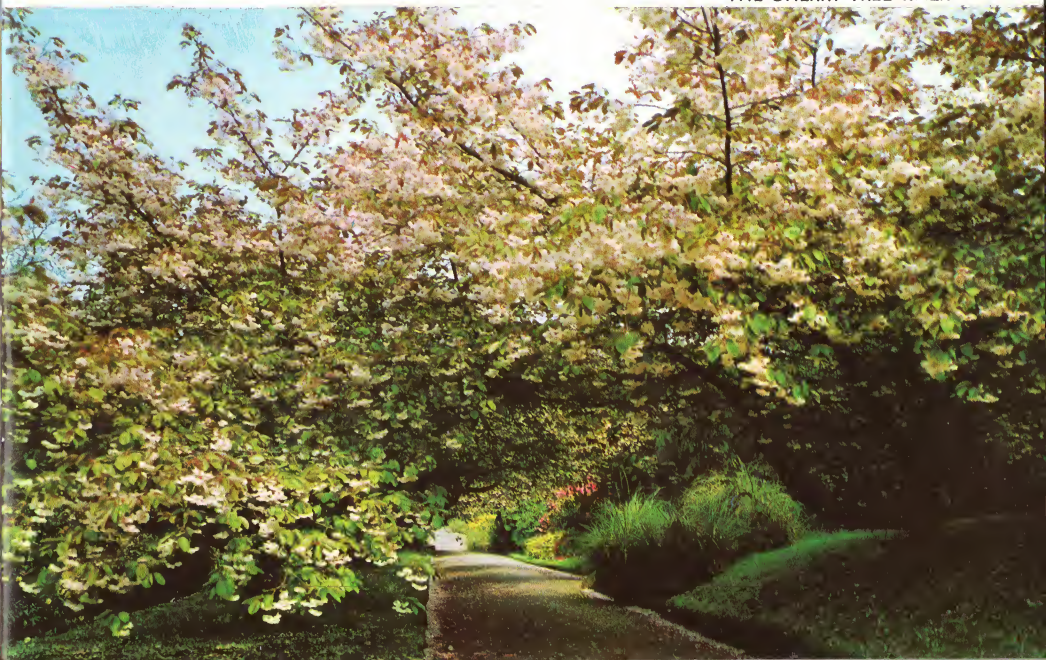
In the bay window is a Hepplewhite writing table. On this side of the room (opposite the fireplace) are a number of small pretty pieces of furniture, including a Chinese Chippendale table with clustered column legs and fretted frieze rail, a French pedestal table with ormolu decorations and an inlaid sewing table with ormolu gallery and decorations (both Louis XVI). There are two Pembroke tables and a satinwood card table with a hinged top - all English of the Sheraton period. The reclining marble figure is that of St. Cecilia, the patron saint of music. The handsome inlaid roll top writing desk with ormolu gallery and decoration is French (Louis XV) and beside the doorway to the Billiard Room is a lady's work table of eighteenth-century English satinwood with a decorated top panel. This panel is believed to depict *Georgiana*, 5th Duchess of Devonshire, and her sister, *Lady Bessborough*, after a picture by Angelica Kauffman.



The wall covering in the BILLIARD ROOM (*page 8*) is a flock wall-paper and the oak panelling illustrates another version of the linen-fold pattern found in the New Wing. This is the only ground floor room (apart from the Main Hall) where pendant ceiling lights were installed. These were necessary for billiards and the table is of locally carved English oak, The clock is French (nineteenth century).

The pictures are of interest to visitors from Cumberland, particularly Whitehaven. Facing the entrance doorway (from the Drawing Room), from right to left, the first painting depicts Whitehaven as originally planned, and is based on Matthias Reed's work entitled *Bird's Eye View of Whitehaven (1738)*. The small painting in the middle is known as *Prospect of Lowther Hall*; and the third shows *Old Whitehaven Docks* by Jan Wyck. The two pictures by Borgognone on the fireplace wall depict battle scenes, and above the fireplace is a painting of *Sir James Lowther (1673–1755)*. It was Sir James, together with his father Sir John Lowther (1642–1705), who was mainly responsible for the initial development of Whitehaven and its docks. The small portrait beside the fireplace is of an unknown gentleman. On the north wall is a cartoon by Van Dyck for an allegorical painting at Althorp (Lord Spencer's property) to include Rachel, Countess of Southampton, as Britannia. The central painting is a battle scene by Salvator Rosa, and the final painting is a caricature by Sir Joshua Reynolds of four of his friends, including, from left to right,

THE CHERRY TREE WALK





THE DINING ROOM

*Sir Charles Turner* in regimentals, *Sir William Lowther* in blue, *Lord Milton* in brown, and *Abbe Grant*. Between the windows hangs a small portrait of a lady, believed to be *Mrs. Thomas Preston*, mother of the Preston heiress who brought Holker into the Lowther family in 1697. On the marble topped stand beneath this picture are two silver cups won by Lord Richard Cavendish, a well-known stockbreeder, for Shropshire sheep exhibited at the Buenos Aires Sheep Fair in 1910.

The outstanding feature of the DINING ROOM is the imposing fireplace, and the four twisted columns flanking the fireplace and overmantel were carved locally from oak trees grown on the estate. This particular design is an old one which was much used locally - notably the pillars of the choir screen in the near-by Cartmel Priory, which were part of the restoration work, in the early part of the 17th century, completed by George Preston. The wall covering is, again, a flock wall-paper. Over the fireplace is a self portrait by *Van Dyck*, and the remaining paintings, from the left of the fireplace, are *Countess Grey and Her Daughter*, painted by Sir William Allan; *Sir William Lowther* by Sir Joshua Reynolds (one of the subjects of the Reynolds caricature in the Billiard Room) who died childless and was the last Lowther to live at Holker; *Spencer Compton* as Marquis of Hartington, son of the 7th Duke of Devonshire, who later succeeded his father as the 8th Duke (this is a watercolour copy of the original by Millais at Chatsworth);



*William Cavendish* by John Hoppner, killed in a driving accident in the park at Holker at the age of twenty-nine, father of the 7th Duke of Devonshire.

Between the windows is a portrait of *Lady Elizabeth Lowther* (née Cavendish), mother of Sir William Lowther.

On the south wall is *Lord Edward Cavendish*, youngest son of the 7th Duke of Devonshire and the present owner's grandfather. The next portrait is of *Victor Cavendish* at the age of nine years. When he succeeded his uncle, Spencer Compton, as the 9th Duke of Devonshire, Victor was living at Holker. His elevation to the Dukedom brought courtesy titles to his younger brothers, Richard and John. Holker passed to his brother Richard, and as courtesy titles are not hereditary, Lord Richard's son, the present owner, does not bear one. The final portrait is of the first Cavendish to live at Holker, *Lord George Augustus Cavendish* who it will be remembered was a nephew of Lady Elizabeth Lowther (née Cavendish), and who inherited the property from his cousin, Sir William Lowther.

The dining chairs are a harlequin set by Chippendale and the silver candelabra on the table are of late Georgian design. Between the candelabra is a fine Victorian silver punch bowl. The sideboard holds a silver tea urn of George IV period, flanked by two large plated tureens engraved with the Cavendish family crest. The table adjoining the fireplace wall is an Irish hunting table, so called because it opens to form a circle and was used for serving hunt breakfast. The silver tray with pie crust edge is early George II period. The silver spirit kettle on the small dumb waiter, under Lady Elizabeth Lowther's portrait, is early Georgian. The old sword chest beside the fireplace is now used as a log box and, opposite, the longcase clock was made by Thomas Cruttenden in 'Yorke' (late 18th century). The huge chest at the end of the room is Spanish, made of yew, dating from the early 16th century. The story is that because of their extreme weight these chests were used at the time of the Armada as treasure chests, on the principle that if a ship carrying them were sunk they would sink too and the treasure would not fall into enemy hands.

Passing through the adjacent doorway into the Main Hall, the tour continues through the archway on the left (built of limestone quarried on the estate at Stainton, near Ulverston) to the foot of the STAIRCASE. The Oak staircase is built on the cantilever principle, i.e., without supporting pillars, and is a first-class example of the skill and artistry of the local craftsmen. There are approximately one hundred balusters, each displaying a different design, and the entire staircase is believed to have taken three years to complete.

Beside the staircase stands a most unusual table - about 200 years old. This is a Rent Table containing a central well and twelve drawers, each marked with two letters of the alphabet. Two letters of





#### THE GALLERY FROM THE STAIRCASE

the alphabet are missing, J. and V., and it is believed that this is because our first alphabet was derived from the Greek, and they did not use these two letters, and when the table was first used at Holker, were not included. Each Quarter Day the rent was paid by the tenants to the estate agent, who would lock it safely into the central well, and the amounts would be marked in the tenants' rent books which were kept in the appropriately initialled drawers. The agent's account books were kept in the central pillar underneath and the table was in use on the estate until 1914.

At the foot of the staircase are portraits of *Charles II*, and his wife, *Catherine of Braganza*. Up the staircase are *General Fairfax*, one of Cromwell's commanders, and *William III*, who conferred the Dukedom of Devonshire on the 4th Earl of Devonshire in 1694.

On the LANDING at the head of the stairs the portraits are of the 7th Duke's young family (all painted by John Lucas). From left to right are *Lady Louisa*, the only daughter, who later married the Hon. Francis Egerton; *Spencer Compton* (afterwards the 8th Duke); *Lady Blanche Howard* (wife of the 7th Duke); and, on the far wall, painted with their pony, *Lord Frederick* (later killed in Dublin), and, on the right, *Lord Edward*, grandfather of the present owner.

The heraldic designs in the window include the monograms and coronet of the 7th Duke and (left to right) the Coats of Arms of the

#### THE WEDGWOOD BEDROOM





Clifford, Cavendish-Howard, Cavendish and Lowther families. The Cavendish family emblem is the snake (incorporated in the window) and the motto *Cavendo Tutus* can be translated as 'Safety through Caution' or proverbially, 'Look before you Leap'.

The black inlaid marble table under the left-hand arch is Derbyshire work (about 1840) and is companion to one at Chatsworth. The longcase clock under Lady Louisa's portrait is an unusual one by Holmes of London, known as a 'Regulator' and about 150 years old.

Passing through the archway, the door immediately on the right leads into the WEDGWOOD BEDROOM (*page 13*) where the fluted four-poster bed is Hepplewhite. The fireplace is of Carrara marble and the firescreen incorporating the initials R and M, was worked by Lady Moyra on her marriage to Lord Richard Cavendish (parents of the owner). Facing the fireplace, the picture on the left is a Gainsborough drawing. The large cupboard opposite the bed is a French armoire de Dieppe of the type found in the province of Normandy - there is one in each bedroom in the New Wing. On either side of the armoire is a Louis XV chest of drawers and on the one nearer the door is an ebony and ormolu clock by Thomas Cross.

The reason for the name "Wedgwood" being given to this particular bedroom is immediately apparent on entering the WEDGWOOD DRESSING ROOM. The overmantel has been painted pale blue and holds a collection

#### THE WEDGWOOD DRESSING ROOM







QUEEN MARY'S BEDROOM

of blue and white Wedgwood jasper ware - the plaques and figures are by Thorvaldsen, the Danish sculptor. Near by stand three Wedgwood jasper urns of an unusual gentian blue. The blue and white toilet set (also in the Bedroom) is "Japanese Crane" by Minton. The adjacent children's scrapbook screen was made by the Cavendish children during the Crimean war. The pictures round the walls are lithographs of the original portraits by Winterhalter of Queen Victoria's children.

Retrace steps via the Bedroom into the Gallery and turn right - the next room is QUEEN MARY'S BEDROOM. This was the room used by Queen Mary when she stayed at Holker in 1937 and the arrangement of the furniture has remained unaltered since her visit. The tester bed is of oak and the beautifully embroidered quilt was worked by the Hon. Mrs. Campbell-Gray, a sister of the present owner. The bed-hangings, curtains and chair covers are of William Morris design. The dressing table lights are Venetian glass candlesticks (believed to have been brought from Devonshire House, in London), and the toilet set in this room has an unusual fish design and is Minton ware. The very ornate mirror over the mantel piece is Victorian and is presumed to have been a gift to Lady Moyra - note the initials MC incorporated in the design. The upper pictures on this wall are two small landscapes by Douglas Anderson and on either side of the Gallery doorway are four drawings by Gainsborough.









THE DUKE'S BEDROOM

On passing from the Bedroom into the adjoining DRESSING ROOM the fireplace, very unusual, is Tudor. It was brought from Kirkby Hall, near Ulverston, and is reputed to be the work of the farmer who was then tenant of that part of the estate. This room has a particular association with the old Hall as it was in the room positioned here prior to 1871 that the disastrous fire began. As mentioned previously very little of the contents of the Wing could be saved due to the speed with which the conflagration spread.

However, on passing through the doorway and turning right, into the DUKE'S BEDROOM, the Spartan carpet seen here was salvaged from the fire and still bears scorch marks. The panelling in this room is a combination of bleached and natural oak and the curious monogram has never been identified. The bed is a "tent" canopy style and the Dieppe cupboard is a very plain, unspoiled one. Hanging between the windows is a Venetian mirror and below, on the table, the toilet set is Copeland Spode. The small writing table is of the Regency period. In the bay stands a Victorian side-table now used as dressing table, upon which are two unusual lamp stands of bleached wood. These are believed to be very old and the skull and grave-diggers' tools are similar in design to those depicted in Cartmel Priory.

From the window the view is over the gardens and parkland to the Leven Estuary. The monument in the distance is the Hoad Memorial,



built in memory of Sir John Barrow, explorer, who was born at Ulverston. The mirror inserted in the right-hand window was put there by the 7th Duke. He is reputed to have been an extremely shy man and had the mirror installed to prevent him being overlooked by anyone in the Old Wing.

There are five main pictures in the Duke's Bedroom. One is a full length photograph of the *7th Duke* himself in which he is wearing the robes of the Chancellor of the University of Cambridge; on the left another, in a sitting position, still in his robes, and on the right the *6th Duke of Devonshire*. The portrait beside the fireplace is of *Lady Moyra Cavendish* painted by Ross, and to her right, on the wall facing the doorway, Lady Moyra's sister, Lady Alix. The picture beside the doorway is of the *Countess of Burlington* (Lady Blanche, wife of the 7th Duke) who died before her husband succeeded to the Dukedom. Passing through the doorway and turning right into the Gallery once more, the door immediately on the right leads into the GLOUCESTER DRESSING ROOM. This room, and the adjoining Bed-room were used by the Duke and Duchess of Gloucester during their visit to Holker in 1939. Beside the doorway is an early Louis XV serpentine fronted chest of drawers with ormolu decorations. The lower portion of the fireplace is believed to be the oldest in the Wing and the local theme of ornamental and twisted pillars is again employed. There is an interesting collection

THE GLOUCESTER BEDROOM





THE GARDEN

of old prints and drawings in this particular Dressing Room, a number of them by Albert Dürer. The toilet set is Copeland Spode.

Through the doorway into the adjoining GLOUCESTER BEDROOM, (page 19) the small wall cabinet on the right contains Crown Derby china, and, on the table below, the toilet set is, again, Copeland Spode. The bed in this room is a tester and the bedhangings, bedspread and curtains were all embroidered for this room in a Jacobean design on Bolton sheeting by Lady Moyra between 1910 and 1912. The firescreen of couched thread work in gold and black, is also attributed to Lady Moyra. The pair of walnut serpentine fronted chests (one at the foot of the bed and the other between the windows) are of Louis XVI period. The Dieppe cupboard here is an elaborately carved one and incorporates musical instruments in the door panels.

The doorway leads on to the GALLERY again and immediately on the left is an early 19th century English walnut marquetry cabinet inlaid with rosewood and ivory in the French style. On the wall immediately above the cabinet, hangs a magnificent painting of a lion by Huggins, the Liverpool artist, born 1820 died 1884. The clock is by George Graham. The tour crosses the length of the Gallery to the head of the staircase, passing an early Victorian side table incorporating 120 variations of marble in the inlaid top, supported by carved Grecian sphinxes. The model columns on this table are of the Forum remains

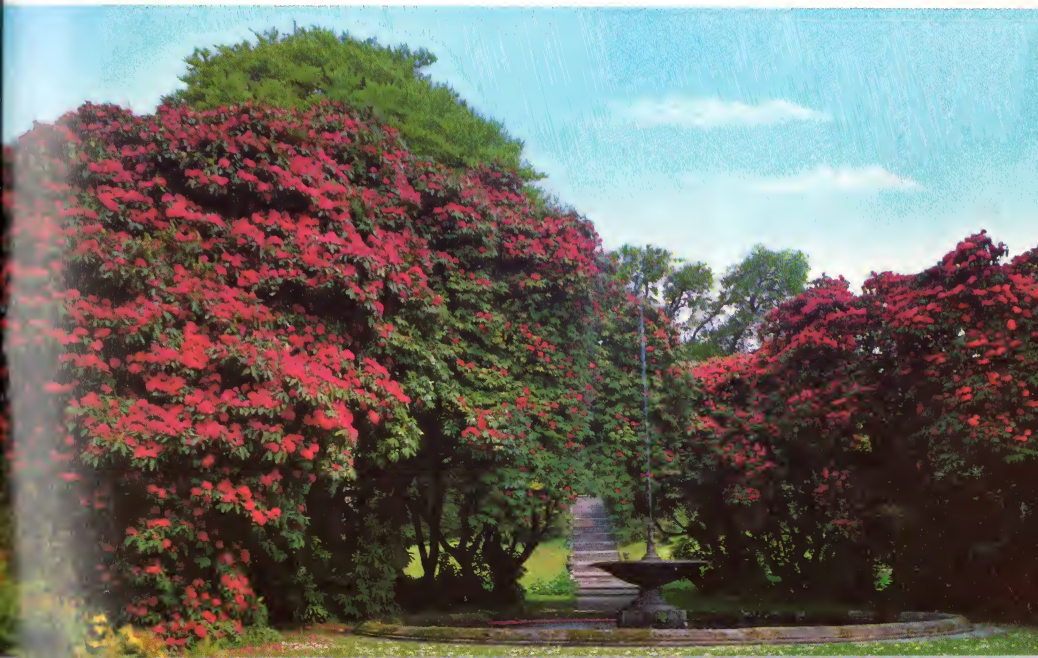


in Rome. The glass-topped Sheraton display table contains a pochette made for Georgiana, 5th Duchess of Devonshire. The central table holds a Wedgwood replica of the Portland Vase. Beyond the fireplace is a mahogany china cabinet (Regency period) containing a variety of china, glass, filigree and ivory miniatures. Beside the central arch is another small glass-topped display table containing some miniature treasures.

Descending the staircase now to the MAIN HALL the full beauty of the Venetian chandeliers can be seen. These are believed to have been brought to Holker from Devonshire House, in Piccadilly, in 1920/1, when it was dismantled. The Wemyss pot pourri jar at the foot of the stairs is one of a pair presented to Lord Richard and Lady Moyra (the other is beside the doorway to the Dining Room). The piano is an ebony cased Bechstein. Beside the windows is a Chinese earthenware bath, well over 1,000 years old. It was the custom in Old China for the bath to be kept in the courtyard of the house and the water was heated by means of a fire lit underneath. The amount of decoration on the outside of the bath supposedly denoted the owner's social status. Also on this side of the Hall can be seen a fine pair of Queen Anne mirrors and an ormolu French bracket clock by Simon of Paris - about 200 years old.

The fireplace is of sandstone, similar to the sandstone used when re-building the New Wing, and is believed to have been brought by sea from Runcorn, Cheshire. The pattern in the fireplace is of inlaid

#### THE FOUNTAIN AND GARDEN









PRINCESS MARGARET'S ROOM - *Not generally shown to the public*

marble. It will be noticed that this sandstone fireplace, not having been exposed to the elements, has not weathered to the same colour as the exterior of the building. The inscription commemorates the rebuilding of the New Wing. To the right of the fireplace is a longcase clock made by a local clockmaker, William Laurance of Cark (1785–1818). On the left of the fireplace is an old butter churn once used on an estate farm and now converted into a log box. The panelling here incorporates the name *Louisa*, together with the date 1875 - this was Lady Louisa Cavendish, only daughter of the 7th Duke. Several of the portraits in the Hall were brought from Bolton Abbey, Yorkshire, by the 7th Duke after the rebuilding of the Wing, and from right to left commencing above the Dining Room doorway they are : A youth, believed to be a son of William Penn and his wife Margaret (née Lowther), who was sister of Sir Thomas Lowther of Holker; *Barbara Villiers*, Duchess of Cleveland and mistress of Charles II *Sir Christopher Lowther* (d.1731) son of Sir John Lowther and brother of Sir James Lowther; above the fireplace, *Sir Thomas Thynne* of Longleat; *James II*; *Anne Hyde*, first wife of James II; over the Drawing Room doorway, an unknown gentleman in armour; *Henrietta Maria*, wife of Charles I; triple portrait of *Charles I* by the Van Dyck School - the first known copy of the original owned by the Queen; and lastly, once more *Charles I*. Finally, on one of a pair of quartz and marble topped Italian side tables beside the window, stands an exquisite miniature pearwood

THE WEDGWOOD FIREPLACE





#### THE GLOUCESTER DRESSING ROOM FIREPLACE

carving of Leonardo da Vinci's 'Last Supper'. This is Tyrolean and about 100 years old.

The gardens are reached by passing through the Main Doorway once more and through the small white wrought-iron gate immediately on the right.

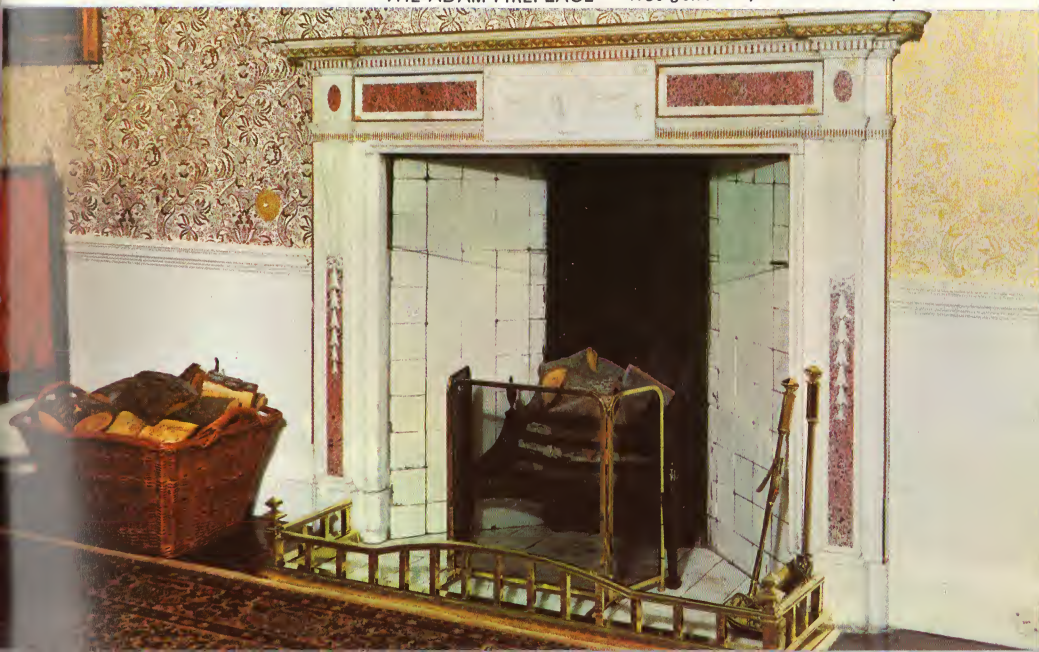
There are some interesting trees, among them a good example of the maidenhair tree (ginkgo), deciduous conifers, and a very old tulip tree. There are many different species of magnolias, clumps of cryptomeria and a fine cut leaf beech.

A curiosity is a monkey puzzle (araucaria), which is one of the first four to be planted in England by Paxton, gardener to the 6th Duke of Devonshire. The other trees are now dead, so the specimen here is of unique interest. Towards the end of the last century this great tree was blown down in a violent storm. On account of its historic interest, it was attached by chains to seven cart-horses and restored to its former position.

The heather beds in front of the Old Wing were planted in 1769. The ilex and cypress trees are said to have been planted after a member of the family had admired these trees when on his honeymoon in Italy.

The Garden is beautiful all the year round because, apart from a small formal garden in front of the New Wing, and the rose garden, much of its great charm comes from its natural - looking lay out and the lie of

#### THE ADAM FIREPLACE - *Not generally shown to the public*





THE FIREPLACE, QUEEN MARY'S DRESSING ROOM

the land. The flowering shrubs and bulbs grow among forest trees, on gentle slopes and down glades, and paths wind away in every direction, inviting and secret. It is such a favoured place, and so sheltered that it seems to catch every ray of sun and escape every gust of wind. The climate is so mild that you can find a rhododendron out during every month of the year.

Undoubtedly May is the great month for this garden because it is then that most of the rhododendrons and azaleas are in full beauty, but it is always worth a visit. The mass effect of the spring bulbs round about Easter

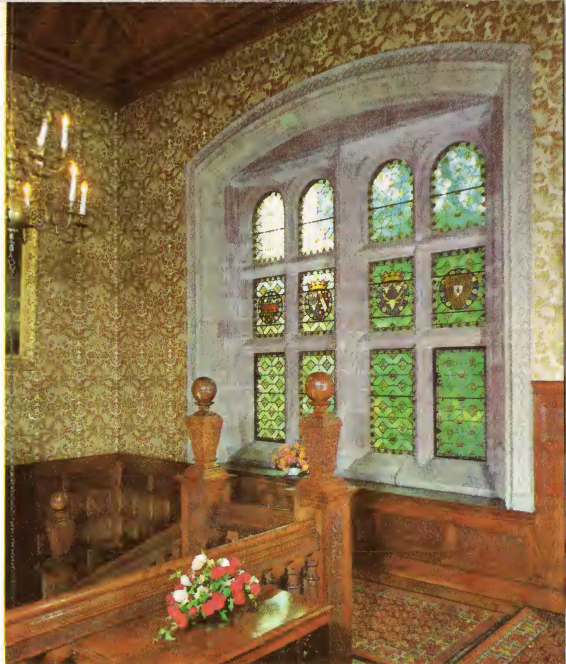
PEARWOOD CARVING OF THE LAST SUPPER





time is a lovely sight and visitors who come then will also see the early magnolias such as Kobus, with its small flowers and delicious scent and Campbellii, which flowers above the wall with enormous rosy flowers.

The forsythia is also out at this time, and many early rhododendrons like Praecox, and the tall and beautiful Macabeanum, with its huge heads of yellow flowers and enormous leaves. Then come the later daffodils and narcissi, the flowering cherries, the great mass of rhododendrons and azaleas and the later magnolias as well as the less well known Schizandra rubrifolia,



THE "ARMS" WINDOW

THE RHODODENDRON WALK



which grows here on the pergola, its scarlet flowers twining among the white clematis montana with a charming effect. Towards the end of May, the Loderi rhododendrons fill the air with their scent as does rhododendron Decorum, with a completely different scent, - and from among them soar up the astonishing bright orange spikes of the Embodrium. The blue poppies come out, and the peonies, and as the rhododendrons fade, the roses take over. In fact the rose season starts here very quietly at the end of April when the Banksian roses start coming into flower and soon after that the exquisite single deep pink and silver rose, Simica Anemone, climbing up the house from the terrace. The old fashioned roses like the Damask have their long moment and the hybrid Musks appear (and they keep on until the frost), the Gallicas and Rugosas and Albas.

In the late summer one of the great sights of the garden is a very old Hydrangea Petriolaris, and at the same time many other hydrangeas are in flower, and also Stuartias, Styrax and Buddleias. Later still there are the lilies, and the various Eucryphias and Clethrass as well as the old favourites Phlox and Lavender and Dahlias.

Perhaps the last visitors may even see the autumn gentians beginning to flower and the first leaves of the Maples and Azaleas and Cherries, turning pink and scarlet and gold. Who can really say which is the best moment?

The old Coach House, (up near the car park) is now converted into a delightful Cafe and Cafeteria, and here a meal or light refreshments can be obtained at very reasonable prices.

#### RHODODENDRONS AND AZALEAS





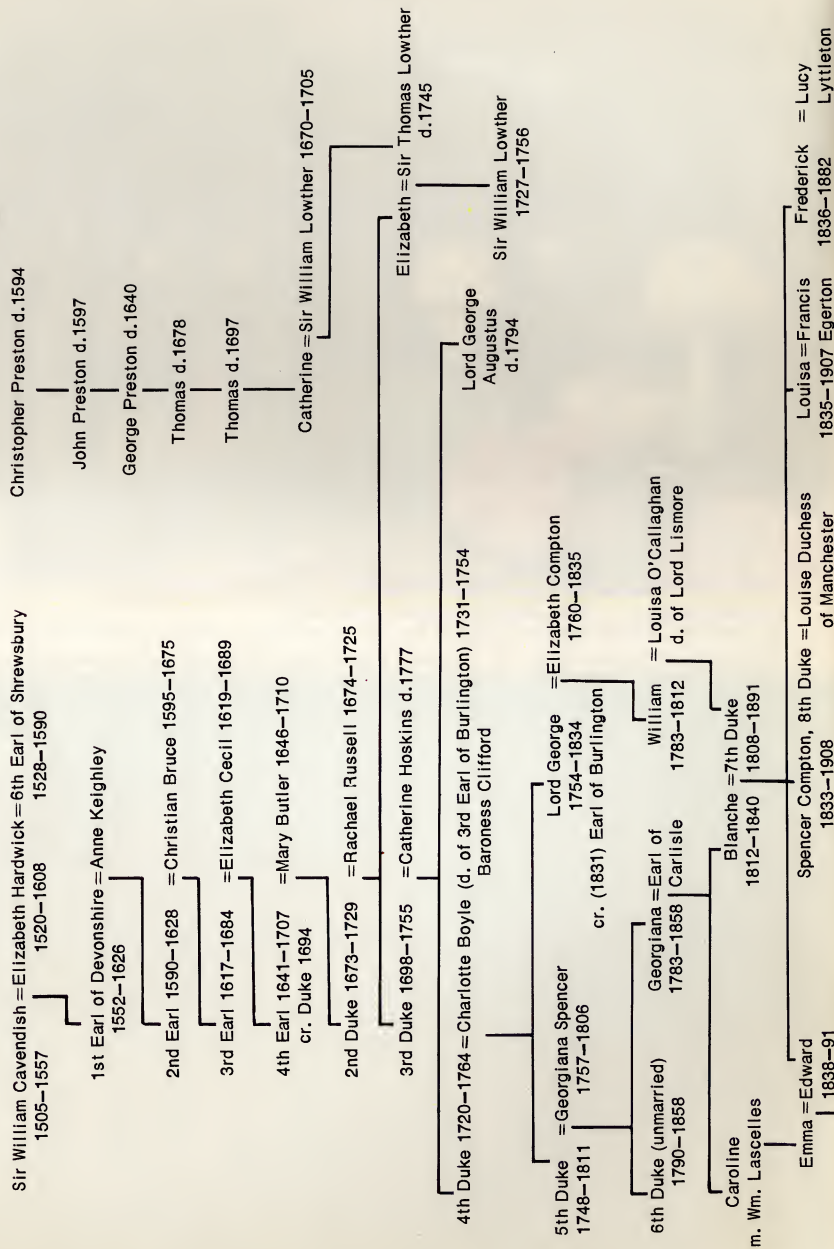


THE BROWN HALL - *Not generally shown to the public*

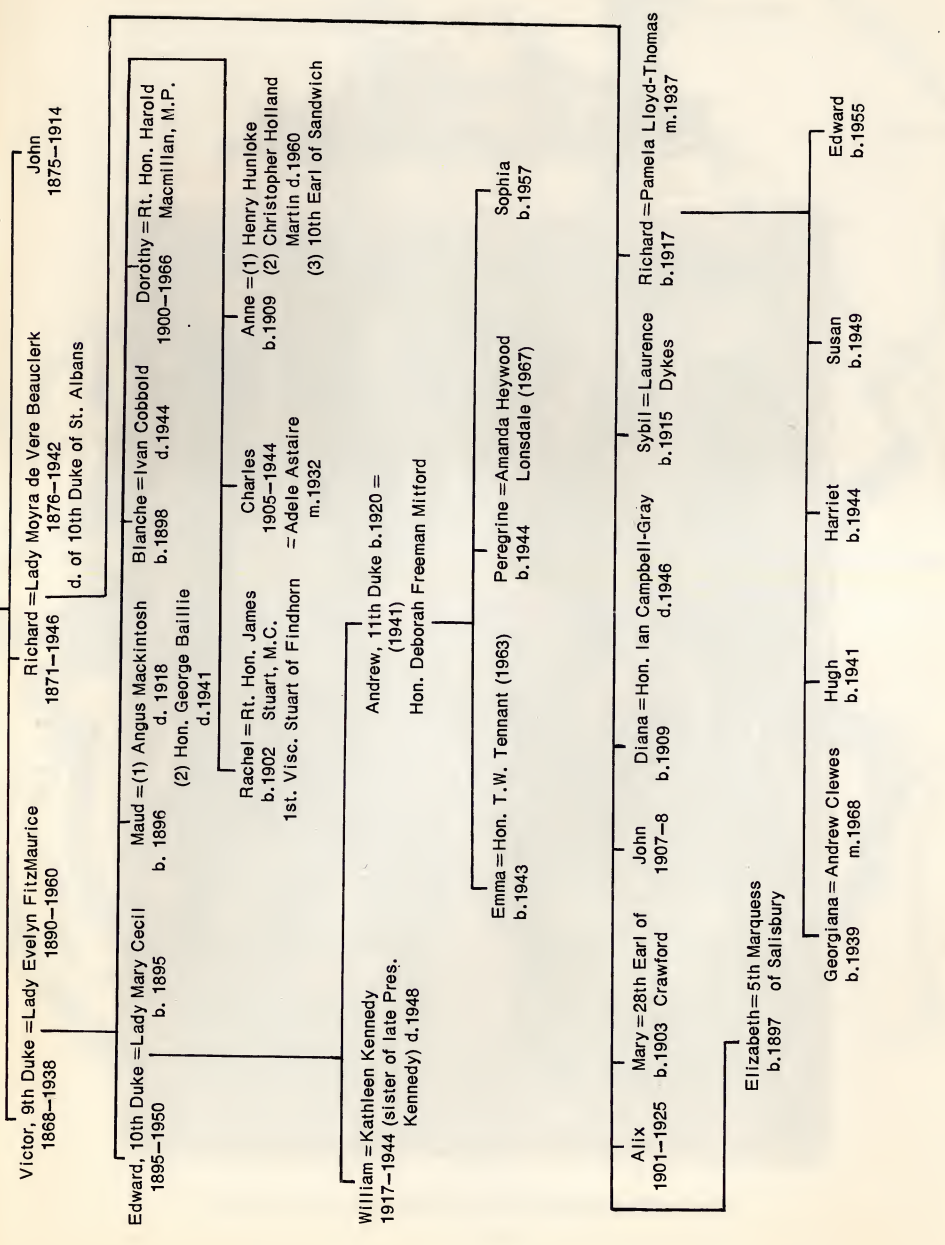
THE NEW AND OLD WINGS FROM THE FORMAL GARDENS



# FAMILY PEDIGREE









THE SCREEN EMBROIDERED BY MARY, QUEEN OF SCOTS





